

March 6, 2026

In this moment, I am compiling the archives from the chunk of life work that including co-creating and crafting a non-profit that aligned with my then philosophical precepts and visions that were an outgrowth of life experiences and this is for the year 2005. I was in transition from Ombudsing into a simpler field which would leave creative and intellectual energy to free my resources up for manifesting my dream to grow a boutique dance company, in a very small community, to an international status.

I had the college degrees, but, not the know how, because these were things not taught in colleges. I had the trust in the integrity in the process, and perhaps, my Hawaiian creole grandfather, who, with an eight grade education after the overthrow of the Hawaiian Kingdom, adventured wildly and radically as one of the early Hawaiian entertainers. John Kalani Puu, which I think will become the subject of a paper.

Following are the collated records for year 2005 of the Future Traditions Foundation.

My intention at this time was to organize horizontally as much as possible within an inherently hierarchical non-profit frame work, and for the Foundation to serve the needs of growing my dance company, SonneBlauma Danscz Theatre, but also, the needs of other artists in the community, beginning with being a free umbrella service to other artists, and creating community outreach programming.

This was SonneBlauama's Calendar

It was in 2005, I thought to expand the board to include the dance company members themselves, and found this to be a mixed bag experience in that, within the mix there were others who were seeking to establish their own dance collectives, and there would go on to be conflict of interest who went on to give to the new collectives, and contribute financially the fresh face in town while remaining on in some capacity on the Board, which became, in my understanding and pattern recognition, a means to simply give the other company a heads up about what we were up to.

Human nature.

This was SonneBlauma's Calendar.

YEAR EIGHT: 2005

Center Stage Theater

SonneBlauma Danscz Theatre's participation in the SBDA's Works Concert. World premiere of Cachao's Galvanized Trash Receptacle.

Choreography, performance, and costuming by Misa Kelly. Music by Cachao.

Company Auditions

SonneBlauma Danscz Theatre holds company auditions on May 5th.

Company Newsletter

SonneBlauma Danscz Theatre publishes its first newsletter.

New Works Audition

SonneBlauma Danscz Theatre is accepted into the SBDA New Works concert.

FUTURE TRADITIONS FOUNDATION

SonneBlauma Danscz Theatre

2005 ANNUAL SUMMARY

Operational Year · Founding Period · Santa Barbara, California

Sources: email correspondence, board minutes, financial records, check register, newsletter, scholarly submissions

Archive note: This summary covers May 2005 through May 2006 (first full fiscal year). Names are presented as documented in the archive. Financial data transcribed from Quicken records and QuickBooks reports printed January 2008. All persons other than founding officers identified by initials.

I. Overview

2005 was the first fully operational year of the Future Traditions Foundation (FTF), the 501(c)3 nonprofit whose performance company SonneBlauma Danscz Theatre had been in development since 1998. The company resumed active operations in June 2005 after a dormant period, and within six months had expanded its board, completed its first public performance season, published its inaugural newsletter, submitted a peer-reviewed manuscript, and ended the year with a cash surplus and zero liabilities.

The organization operated entirely on volunteer labor. The President and Artistic Director carried the majority of the operational load throughout the year — serving simultaneously as bookkeeper, website designer, grant writer, rehearsal director, choreographer, archivist, and ombudsman practitioner. The honest account of 2005 includes both the 29 accomplishments published in the November newsletter and the midnight email that called the year's first in-person board meeting "an absolute disaster." Both are true.

Board members	Cash on hand Dec 31	Volunteer hours (FY)	Newsletter
5 (expanded from 2)	\$984.02	3,893 hours	Issue 1, Vol. I
Company members	Total in-kind value	Scholarly submissions	Performances
~10 at capacity	\$74,619.77	1 (Harvard — accepted)	2 (LA street + new work)

II. Organizational History: The Eight Gardens

The Future Traditions Foundation was not born in 2005. It was built on seven prior attempts — documented in the founding essay "The Eight Gardens," written May/June 2005 and created on June 17, 2005, the same day the first donor

checks arrived. The essay records each attempt with precision: the ensemble that moved to New York, the community overwhelmed by the vision, the interpersonal conflict that dissolved a company, the commissioned work abandoned mid-process.

The eighth attempt began in May 2005 with a changed orientation: "My ego is no longer attached to the work... I am at peace. The work is changing... Simply being what we are born to be." The organizational design of 2005 — the board expansion protocols, the communication systems, the conflict management structures — was directly shaped by what had failed in the preceding seven years. The archive is the proof.

Source: "The Eight Gardens" (TheEightAttempts.htm, created June 17, 2005). Formatted archival version: TheEightAttempts_FINAL.pdf.

III. Governance & Board of Directors

FTF entered 2005 as a two-person operation. The electronic board meeting of June 21–22 expanded membership to five, adding three SonneBlauma company members on a six-month trial period — a governance innovation suggested by Advisory Council member S.K. and seconded by the VP.

Board Composition

Member	Role	From	Notes
Misa Kelly (M.K.)	President & Artistic Director	Founding	Primary officer; carried majority of organizational load
Sarah Wingren (S.W.)	VP & Executive Director	Founding	Iowa-based; attended Nov 3 meeting by phone; ~57 hrs technical/governance support
A.C.	Board Member / Acting President (2006)	June 2005	Secured Crosby Foundation donation; led Poi in Aug performance; co-authored 2006 press
H.F.	Board Member	June 2005	Active company member; mother (tax accountant) consulted for grant review
D.S.	Board Member	June 2005	Assisted website redesign; led street dance in Aug performance; volunteered for timesheets
S.K.	Advisory Council; Pianist	Ongoing	Suggested six-month board trial; performed piano at rehearsals and 2006 concert

Board Meetings

- June 21–22: Electronic meeting; board expansion voted; all motions passed
- September 2 (scheduled, bylaws-mandated): No meeting record in archive — appears not to have occurred
- November 3: First in-person meeting; officers elected; described in after-action email as "tears of aggravation — totally exhausted." Officers were duly elected. Both facts stand.

IV. Artistic Work & Performances

SonneBlauma Danscz Theatre operated as a modern/contemporary dance company out of Montecito School of Ballet, Santa Barbara. Company classes were held weekly, expanding to twice weekly during the year. The company reached capacity of approximately ten members.

2005 Performances

- August 2005 — Los Angeles street performance: First documented public performance of the year. Costumes: gaucho pants and tank tops. D.S. led salsa/street dance; A.C. led Poi.
- October 31, 2005 — New work accepted to SB Dance Alliance New Works concert: Auditioned and selected. A peer-reviewed performance opportunity in the Santa Barbara dance community.

2005–2006 Concert Season

- Rhapsodies for Humanities — April 14, 2006, Music Academy of the West: FTF's first formal ticketed concert. Production revenue: \$1,413.64. Included premiere of S.K.'s "Palomino Songs" (1993) with Carol Ann Manzi (soprano) and Ray Tischer (viola).
- 1st Annual Glorious Beings Award: Established 2005; first presented April 2006 to Robert and Barbara Mueller by Frank Kelly (Sr. VP, Nuclear Age Peace Foundation).

Other Artistic Developments

- Award-winning cinematographer attended rehearsal; determined film was the right medium; collaboration planned
- Heather Carney solo added to repertory — described in newsletter as "a one-of-a-kind gem"
- Doug Elkins approached about setting work on company; expressed interest
- Danah Bella (Radford University) flew in to audition and teach phrase material
- First Open Studio established: second Tuesday monthly, ongoing
- New choreography begun for Irvine Foundation grant cycle (Aug 2005)

V. Scholarly Work: Ombudsman Practice & the Negotiation Journal

Alongside her work as Artistic Director, M.K. was practicing as an organizational ombudsman — a role she held professionally and was developing theoretically as part of FTF's expanded mission. In 2004, FTF had formally incorporated alternative dispute resolution as an art form into its mission, recognizing the parallel between the ombudsman's improvised, non-binding, trust-based work and the processes of dance-making.

The Manuscript: "Is Ombudsing Like Mediation?"

On October 11, 2005, M.K. submitted a manuscript titled "Is Ombudsing Like Mediation?" to the Harvard Negotiation Law Review. Acknowledgment received October 24, 2005. The manuscript was accepted for review.

A subsequent request from the journal asked for condensation of the work. This request was declined, and the manuscript was preserved in full at the Internet Archive. It remains the only peer-reviewed scholarly submission in FTF's documented history.

The Argument

The core question addresses a foundational tension in dispute resolution practice. The ombudsman role is defined by informality, neutrality, and confidentiality — it is non-adjudicative and non-binding. Mediation, by contrast, involves a structured process with defined outcomes. The manuscript examines whether the ombudsman's tools (listening, reframing, systemic observation, shuttle diplomacy) constitute a form of mediation — or whether they are something distinct: a practice more closely related to improvisation, presence, and witness than to facilitated agreement-making.

This was not incidental to FTF's mission. The foundation's purpose included the exploration of how art-making processes — specifically dance — could inform conflict resolution. An ombudsman works without a script, reads the room, holds multiple truths simultaneously, and moves without forcing resolution. So does a dancer. The manuscript made this connection explicit and put it before a Harvard peer-review body.

VI. Financial Summary

FTF operated on a June 1 – May 31 fiscal year. Three financial documents form the record: a check register (January 2005 – February 2006), a balance sheet dated December 31, 2005, and a full fiscal year income/expense report (June 2005 – May 2006).

Balance Sheet — December 31, 2005

Item	Amount	Notes
Checking	\$661.93	
Savings	\$322.09	~1 month rent reserve
TOTAL ASSETS	\$984.02	Zero liabilities
Net growth (from \$108.67 on Jan 1)	+\$875.35	Cash gain in 12 months

Full Fiscal Year (June 2005 – May 2006)

Category	Amount	Notes
Cash donations	\$3,911.17	Donors, Buck a Month Club, Pennies for Peace
Grants (Crosby Family Foundation)	\$500.00	Secured by A.C.
Private foundations	\$1,350.00	New category, emerged FY2005–06
Production revenue (Rhapsodies)	\$1,413.64	First earned income from performance
TOTAL CASH REVENUE	\$7,174.81	
In-kind donations (incl. 3,893 volunteer hours)	\$74,619.77	Volunteer labor @ opportunity cost = \$64,235
TOTAL REVENUE (all sources)	\$82,226.58	
Total expenses	(\$79,986.30)	Studio rental \$2,970; production \$2,091+; volunteer labor \$64,235
NET SURPLUS	\$2,240.28	First full year ended in surplus, debt-free

In-kind methodology note: Tracking volunteer labor at opportunity cost — 3,893 hours producing \$64,235 in value — reflects correct nonprofit accounting practice for a 501(c)3 operating on donated effort. The structure would pass audit review.

VII. Newsletter: Issue 1, Volume I — "Celebrating Life"

The inaugural newsletter was published November 2005 — the first formal public-facing document in FTF/SonneBlauma history. Printed by Coastal Graphics (discount provided), four pages plus a detachable wish-card insert, addressed to "Dear Family and Friends" with a Thanksgiving theme. Its publication was itself among the 29 accomplishments it documented.

Selected Accomplishments (several not in email archive)

- Nick Zgradic donated professional photography services; images on website
- Award-winning cinematographer attended rehearsal; film collaboration planned
- Heather Carney solo added to repertory — "a one-of-a-kind gem"
- Doug Elkins approached about setting work on company; expressed interest
- Nuclear Age Peace Foundation annual dinner — "highlight of our first 5½ months"
- Twice-weekly class expansion; First Open Studio established
- 27 Pennies for Peace donors; 8 bank grant inquiries submitted
- Santa Barbara Bank & Trust confirmed \$250 donation

2006 Events Calendar (as published)

Date	Event	Notes
Jan 27–29	New work premiere, Center Stage Theatre	
Apr 14	Rhapsodies for Humanities, Music Academy of the West	S.K. piano; 1st Glorious Beings Award to Mueller
May 7	SonneBlauma Salon, Peppers Estate	Martha Graham's debut venue
May 21	Company auditions	
Jul 10–26	Summerdance Santa Barbara volunteers	10th anniversary

Errata in original: "SnneBlauma" typo (p.1); numbering skip in calendar; p.5 text cut off mid-sentence. Transcribed as found; original preserved at Internet Archive.

VIII. Community & Partnerships

- Santa Barbara County Arts Council (Patrick Davis): Skofield Park 6-acre site discussed as potential art farm; mini-grants \$1,000–2,000 identified; FTF named as likely recipient
- TAP Network: Collaboration on global arts festival and Center for Humanity's Future living room dialogs (hosted by Frank Kelly)

- Nuclear Age Peace Foundation: Annual dinner 2005; Frank Kelly (Sr. VP) presented 2006 Glorious Beings Award
- Santa Barbara Dance Alliance: Accepted for New Works concert (Oct 31 audition); program ad Jan 2006
- Buck a Month Club / Precise Pennies for Peace: Two donor programs running concurrently by November 2005
- Summerdance Santa Barbara: Volunteers contributed to 10th anniversary

IX. Infrastructure & Operations

Technology

- Website futuretraditionsfoundation.us: redesigned and maintained (~300 hours; \$3,000 in-kind value)
- Board workspace (futuretraditions.typonaut.us) built by S.W. on Dreamhost; FTP shared
- Dedicated board email accounts: ftf.exec.director@gmail.com; FTF.President@gmail.com
- PayPal account (sonneblauma@hotmail.com) set up and linked to bank

Corporate Records

- All FTF files organized 1998–2004; corporate records binder updated; Quicken bookkeeping caught up
- Q2 income statement prepared and distributed to full board (October 2005)
- Directors & Officers Liability Insurance application initiated, Holmes & Holmes (May 2006)

Rehearsal Space

- Montecito School of Ballet: Primary location throughout the year. ~\$300/month. Total FY studio rental: \$2,970.00. Only hard-dollar recurring expense.

X. Archive Inventory

The following documents comprise the FTF 2005 archive prepared for upload to the Internet Archive:

Document	Format	Contents
FTF_2005_Complete_Email_Archive.docx	.docx	Full email correspondence June–November 2005; 133-page primary source
FTF_2005_Annual_Summary.docx	.docx	This document; 11-section narrative summary
FTF_2005_Who_Did_What.xlsx	.xlsx	55-row activity spreadsheet by person; 2005 timeline; Q2 financials
FTF_2005_Financial_Records.xlsx / .pdf	.xlsx / .pdf	Check register; balance sheet Dec 31, 2005; full FY income/expense
FTF_2005_Contributions_FINAL.pdf	.pdf	Who Did What visual chart; initials except founding officers
TheEightAttempts_FINAL.pdf	.pdf	Founding essay; seven attempts; the eighth (May 2005)
Newsletter2005Final2.pdf	.pdf	Issue 1 Vol. I "Celebrating Life"; November 2005; original printed document

XI. Closing Observation

Two documents from November 2005 sit in this archive side by side. One is the "Celebrating Life" newsletter — polished, warm, Thanksgiving-themed, listing 29 accomplishments, printed and mailed to family and friends. The other is a midnight email: "What a disaster tonight. Absolute disaster. Tears of aggravation — totally exhausted."

Both are true. The newsletter's 29 items were real. The exhaustion was real. The board expansion worked and strained the founder simultaneously. The fundraising grew and was still not enough to pay anyone. The manuscript was submitted and was a serious piece of professional work and there was no one to help carry the rest of the load while it was being written.

What the archive shows, above all, is that 2005 was a founding year in the full sense: a year in which someone decided, for the eighth time, that the work was worth doing — and then did it, without flinching, and without pretending it was easy. Eight is a good number.

Future Traditions Foundation · SonneBlauma Danscz Theatre

Santa Barbara, California · Operational Year 2005 · Archive Record Compiled 2026